

# The Devil's Disciple

by Bernard Shaw

**SHAW** THEATRE  
**FESTIVAL** 09 SEASON

**CONNECTIONS**  
Shaw Festival  
Study Guide

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**Great-West Life**  
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# THE SHAW STORY

## MANDATE

The Shaw Festival is the only theatre in the world which exclusively focuses on plays by Bernard Shaw and his contemporaries, including plays written during, or about the period of Shaw's lifetime (1856 – 1950).

The Shaw Festival's mandate also includes:

- Uncovered Gems – digging up undiscovered theatrical treasures, or plays which were considered major works when they were written but which have since been unjustly neglected
- American Classics – we continue to celebrate the best of American theatre
- Musicals – musical treats either from, or set during the period of our mandate
- Canadian Work – to allow us to hear and promote our own stories, our own points of view about the mandate period.

## MEET THE COMPANY – OUR ENSEMBLE

- *Our Actors:* All Shaw performers contribute to the sense of ensemble, much like the players in an orchestra. Often, smaller parts are played by actors who are leading performers in their own right, but in our “orchestra,” they support the central action helping to create a density of experiences that are both subtle and informative.
- *Our Designers:* Every production that graces the Shaw Festival stages is built “from scratch,” from an original design. Professional designers lead teams who collaborate with each production's director to create set, costumes, and lighting designs that complement the play's text.
- *Our Music:* Music played an important role in Bernard Shaw's life – in fact, he wrote music criticism for several years under the pseudonym Corno di Bassetto. Just as the reach of musical theatre is vast and manifold, so is The Shaw's approach - presenting Brecht and Weill, Rodgers and Hart, and everything in between.
- *Our Play Development:* The goals of Shaw's Play Development Program include: 1) to develop new adaptations and translations that will tell classic stories in a contemporary way; 2) to produce new plays alongside those of Shaw and his contemporaries.

## GEORGE BERNARD SHAW

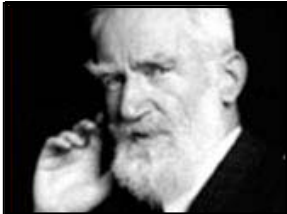
As Artistic Director Jackie Maxwell says, “We all know the man can talk, but Bernard Shaw is also one of the most prescient, provocative, sparkingly articulate writers in the English language. His words and ideas, expressed in plays that are well-known, such as this season's *The Devil's Disciple*, or in plays that are not so familiar but no less interesting, have extraordinary relevance today. It is a joy to draw attention to those ideas and bring them to life on our stages.”

## OUR THEATRES

The Shaw Festival presents plays in three distinctive theatres. The Festival Theatre with 869 seats is The Shaw's flagship theatre; the historic Court House where The Shaw first began performing seats 327; and the Royal George Theatre, modeled after an Edwardian opera house, holds 328.

## THE SHAW'S COAT OF ARMS

In 1987, on the occasion of our 25th Anniversary, the Shaw Festival became the second theatre company in the world to be granted a Coat of Arms by the College of Heralds. A large painted sculpture of our Coat of Arms adorns the lobby of the Festival Theatre.



## WHAT MAKES SHAW SPECIAL



Festival Theatre



Court House Theatre



Royal George Theatre

A practical, hands-on resource for the classroom which contains background information for the play, suggested themes for discussion, and Ontario curriculum-based activities. Designed by educators and theatre professionals, the activities and themes for discussion are organized in modules that can be used independently or interdependently according to the class level and time availability.

*The Devil's Disciple* is recommended for students in grade 7 and higher.

This guide was written and compiled by Suzanne Merriam and Amanda Tripp. Additional materials were provided by Joanna Falck, Peter Hartwell, and Tadeusz Bradecki

Cover: Martin Happer  
Photo by Shin Sugino

Previews June 14  
Opens July 9  
Closes October 11

## THE PLAYERS

Titus	GUY BANNERMAN
William	ANTHONY BEKENN
Mrs Dudgeon	DONNA BELLEVILLE
Dick Dudgeon	EVAN BULIUNG
Judith Anderson	FIONA BYRNE
Essie	Lucy Campbell
Townspeople	IJEOMA EMESOWUM
	BILLY LAKE
Lawyer Hawkins	LORNE KENNEDY
Chaplain	AL KOZLIK
Anthony Anderson	PETER KRANTZ
Burgoyne	JIM MEZON
Swindon	PETER MILLARD
Soldier	ALI MOMEN
Soldier	CRAIG PIKE
Soldier	MICHEAL QUERIN
Sergeant	RICHARD STEWART
Christy Dudgeon	JONATHAN WIDDIFIELD

## THE ARTISTIC TEAM

Director	TADEUSZ BRADECKI
Designer	PETER HARTWELL
Lighting Designer	KEVIN LAMOTTE

## SYNOPSIS

It's the height of the American Revolution and Dick Dudgeon - the black sheep son - is known as the Devil's Disciple. When he is mistaken for a crusading minister and imprisoned by English forces, the question becomes, who is really the saint and who is the sinner? A comedy, an adventure, and a love story.

“ I  
KNEW  
FROM THE  
FIRST THAT  
THE DEVIL  
WAS MY  
NATURAL  
MASTER  
AND CAP-  
TAIN AND  
FRIEND.”

Dick Dudgeon

## The Story

# The Devil's Disciple

By Bernard Shaw

Set during the American War of Independence in a town in New Hampshire, this is Shaw's only full-length play set in America. In it, he takes all of the essential elements of a standard melodrama, and the notion of the 'romantic hero' in the form of Dick Dudgeon, and turns them inside out.

Shaw was approached by actor-manager William Terry to write something for him to perform on his world tour. His idea was that Shaw could take all of the stock melodrama situations – the evicted widow, the befriended orphan, the swapped identity, the heroine's swoon, the reprieve from the scaffold – and string them together in a play. Shaw was not interested in that idea but was keen to write a play for Terry, using the elements of melodrama. "A good melodrama," he wrote to Ellen Terry, "is a more difficult thing to write than all this clever-clever comedy: one must go straight to the core of humanity to get it, and if it is only good enough, why, there you have *Lear* or *Macbeth*." He wrote to Terry that what the world would want of him was not burlesque but something like *Hamlet*, "on popular lines" and wrote *The Devil's Disciple*, subtitled "A Melodrama".

The play opens on a wintery night as Mrs Dudgeon waits to hear news about her husband. His brother was hung as a rebel and he had fallen ill on the journey to see him. Her son Christy brings news that her husband has died. When the minister, Anthony Anderson, arrives to bring the news of Mr Dudgeon's will he brings even more distressing news. Her other son, Richard (Dick), had also attended his uncle's hanging. The lawyer announces that a new will had been written and all of her husband's money has been willed to Dick Dudgeon – the black sheep of the family, known as the devil's disciple.

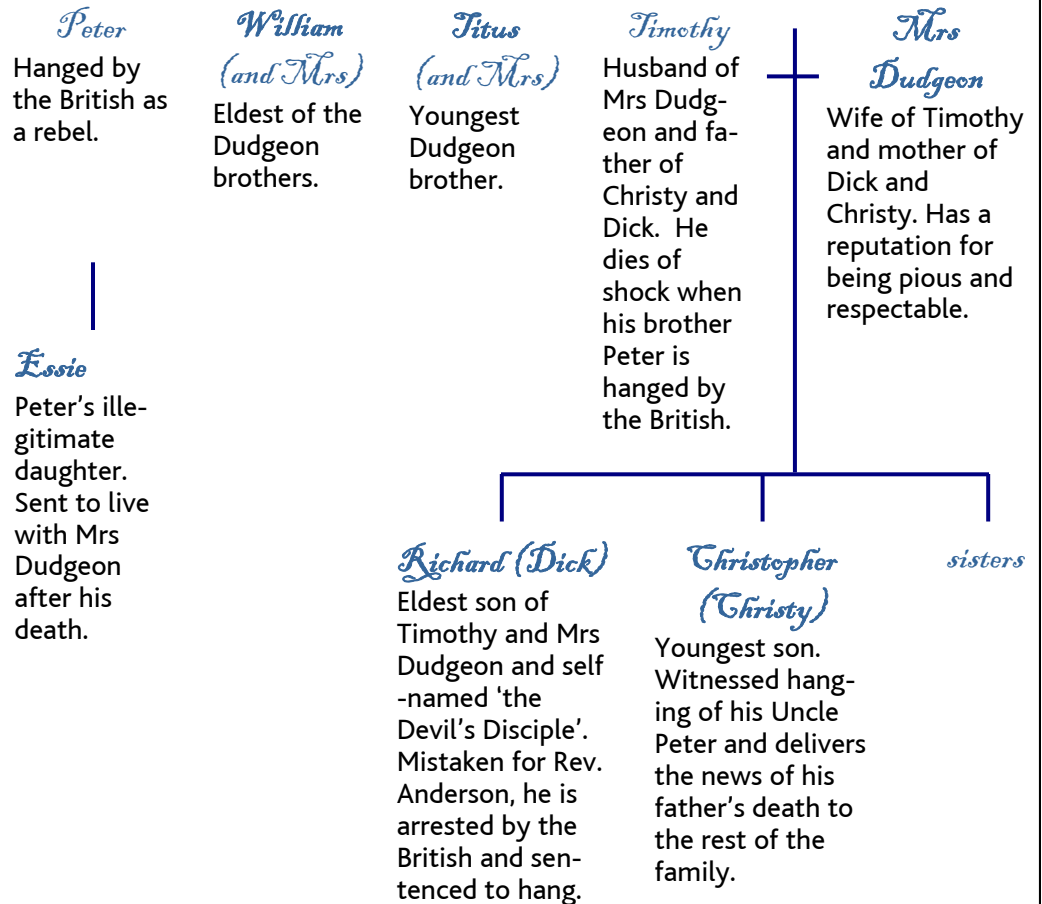
We move to Minister Anderson's home where he lives with his wife, Judith. Anderson has sent for Dick Dudgeon to warn him that he is in danger of being hanged as the next rebel but before he can tell him, he is called to Mrs Dudgeon's house. When the soldiers arrive to arrest Anderson, Judith and Dick are alone and the soldiers arrest Dick, mistaking him for the Minister. Dick does not attempt to correct their mistake and tells Judith to tell her husband that he can depend on him, that "I am steadfast in my religion as he is in his, and that he may depend on me to the death."

The final act of the play centres on the trial of Dick Dudgeon, where the play's sense of humour kicks into high gear. We're introduced to one of Shaw's wittiest characters – General John Burgoyne and he and Dick wage a war of wits where Dick's motives are questioned. Is he a hero? A martyr? Why did Dudgeon, who seems to revere nothing outside of his own instincts, give himself up? Was it love, country, duty?

# Who's Who The Devil's Disciple

## Dudgeon Family Tree

Names in **bold** are characters that appear in the play



## Other Key Characters

**Judith Anderson**  
Rev. Anthony Anderson's wife who falls in love with 'the Devil's Disciple'.

**Rev. Anthony Anderson**  
Minister in Westerbridge, New Hampshire during The American War of Independence. Husband of Judith Anderson.

**General John Burgoyne**  
Officer in charge of English and German troops in America during the War of Independence. Known as 'Gentleman Johnny'.

A BACHELOR,  
AN IRISHMAN,  
A VEGETARIAN,  
A FLUENT LIAR,  
A SOCIAL  
DEMOCRAT,  
A LECTURER  
AND A  
DEBATER ,  
A LOVER OF  
MUSIC,  
A FIERCE OP-  
PONENT OF  
THE PRESENT  
STATUS OF  
WOMEN, AND  
AN INSISTER  
ON THE SERI-  
OUSNESS OF  
ART

GB Shaw: in his  
own words

## The Playwright

# BERNARD SHAW

An acclaimed **dramatist**, **critic** and **social reformer**, Bernard Shaw was born in Dublin where he grew up in an atmosphere of genteel poverty. He attended four schools and was tutored by a clerical uncle, but left his formal education behind him at the age of fifteen. He developed a wide knowledge of music, art and literature under the influence of his mother, a singer and vocal music teacher, and as a result of his visits to the National Gallery of Ireland. In 1876 he moved to London, where he spent his afternoons in the British Museum, and his evenings pursuing his informal education in the form of lectures and debates. Shaw declared himself a **socialist** in 1882 and joined the **Fabian Society**. He soon distinguished himself as a fluent and effective **public speaker**, and an incisive and irreverent **critic of music, art, and drama**.

Shaw's first play, *Widowers' Houses*, was produced privately in 1892 for the members of the Independent Theatre Society. Shaw achieved his first **commercial success** with the American premiere of *The Devil's Disciple*, the income from which enabled him to quit his job as a drama critic and to make his living solely as a **playwright**.

In 1898 he married Charlotte Payne-Townshend, an Irish heiress whom he had met through his Fabian friends Beatrice and Sidney Webb.

Harley Granville-Barker, a young actor-manager, helped to advance Shaw's popularity in London with his famous repertory experiment at the Royal Court Theatre from 1904 to 1907. Of the "thousand performances" of this venture, over 700 were of plays by Shaw, including the premieres of *John Bull's Other Island* (1904), *Man and Superman* (1905), *Major Barbara* (1905), and *The Doctor's Dilemma* (1906). Shaw's best-known play, *Pygmalion*, was first performed in 1913. Two generations later, it attained even greater fame as the musical *My Fair Lady*.

During World War I, Shaw's **anti-war** speeches and a **controversial** pamphlet entitled *Common Sense About the War* made him very unpopular as a **public figure**. In *Heartbreak House* (performed 1920) Shaw exposed, in a country-house setting on the eve of the War, the spiritual bankruptcy of the generation responsible for the carnage. Next came *Back to Methuselah* (1922) and *Saint Joan* (1923), acclaim for which led to the awarding of the **Nobel Prize for Literature** for 1925. Shaw continued to write plays and essays until his death in 1950 at the age of 94.



# Director's Notes



## Tadeusz Bradecki talks about directing *The Devil's Disciple*

Director's notes to be inserted at a later date.

Q: What's your vision of the play?

A:

Q: Who would you suggest as the ideal audience for your production?

A:

Q: Have you ever directed this playwright's work before?

A:

Q: What do you find most interesting about this playwright? About the play?

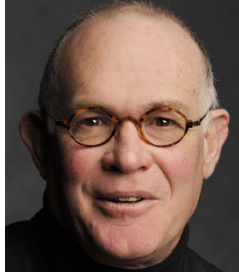
A:

Q: What do you want us to tell people about your work on this play?

A

Q: How accessible will our production be for students and what do you want younger audience members to know about the play's message and your direction?

A:



**Peter Hartwell talks about designing  
*The Devil's Disciple***

**Q: Can you describe your vision for this production of *The Devil's Disciple*?**

**A:** Working with director Tadeusz Bradecki has influenced the vision. He is attracted by meanings that are more than 'good vs evil', or that fine line between devils and angels. Being of Polish descent, Tadeusz is drawn to the idea of 'right speaking to might' involving the overthrow of the oppressor. So, this time, the design will attempt to be darker and, at the same time, acknowledge some of the more optimistic events that have happened recently south of the border.

**Q: You also designed a 1996 production of *The Devil's Disciple* at the Shaw Festival. How has your vision of the production changed and why?**

**A:** In 1996 the production was more 'theatrical' following the sense of melodrama. Some aspects of the '96 production were smoother in transitions. This season my vision is to come up with a new approach. The 2009 production has an obvious, hopefully not clumsy, overriding atmosphere that is more foreboding. I must admit, I like both designs.

**Q: What do you find most striking about this story?**

**A:** What I like about the story is that it is a thumping good tale. Also, it is short and, for a Shaw play, that is a bonus.

**Q: What do you want audience members to know about your design?**

**A:** Designing a set is like putting together a puzzle, especially when you share a stage with two other sets (there are currently three plays on the Festival Theatre stage, one of which is *The Devil's Disciple*). There are a lot of different elements that need to come together. There are lots of different ways to look at puzzles.



**THE DEVIL'S DISCIPLE** was Shaw's eighth play, and the first to make its world premiere in North America.

The play was presented for the first time in the Hermanus Bleecker Hall in Albany, New York, on Oct. 1, 1897, and was such a success that it transferred three days later to the Fifth Avenue Theatre in New York City, where it ran for 64 performances. By the end of the year, Shaw told Ellen Terry: "I roll in gold", thanks to the success of this play. The royalties he earned from *The Devil's Disciple* allowed him to give up his job with the *Saturday Review*.

Although the play had a brief run at Kennington (London) in 1899, and toured England the next year with Forbes Robertson in the title role, it was not until Granville Barker's West End production in 1907 that *The Devil's Disciple* became a success in England too. (Barker played Burgoyne for the first six weeks, then switched to Richard Dudgeon.) The play has had several successful revivals since then, including the Old Vic's touring version in 1939 with a cast that included Robert Donat, Stewart Granger, and a young Canadian writer named Robertson Davies. A film version in 1959 starred Kirk Douglas, Burt Lancaster, and Laurence Olivier.

*The Devil's Disciple* was first presented in Canada in November 1923, in a touring production by the Theatre Guild (New York) which played both His Majesty's Theatre in Montreal and the Royal Alexandra Theatre in Toronto. The first Canadian-based professional production was toured by the Canadian Players in the winters of 1958-59 and 1959-60.

This play was last seen at the Shaw Festival in 1996 and was previously produced in 1984 and 1974. Our production will be directed by Tadeusz Bradecki, and features Evan Buliung as Dick Dudgeon, Fiona Byrne as Judith Anderson and Peter Krantz as Reverend Anderson.



David Hemblen as Burgoyne and Jim Mezon as Dick Dudgeon in The Shaw's 1984 production.



Burt Lancaster, Kirk Douglas and Laurence Olivier star in the 1959 film version of *The Devil's Disciple*.

## A TIMELINE OF EVENTS LEADING UP TO THE AMERICAN REVOLUTION

1764-65  
British Parliament imposes new taxes on the American colonies. New England colonists (who are not represented in Parliament) protest. "No taxation without representation"

1766  
British Parliament passes an Act asserting its right to make laws binding on the colonies.

1768  
British troops arrive in Boston to enforce customs laws.

1770  
The Boston Massacre: A tax protest that gets out of hand. British soldiers fire on a group of citizens. Five colonists are killed, leading to public demonstrations.

# The World of the Play

## AMERICAN REVOLUTION

During the latter half of the 18th century, the Thirteen Colonies of North America overthrew governance of the British Empire and became the nation of the United States of America. The colonies formed self-governing, independent states, and then united against the British to defend that self-governance in armed conflict (1775 -1783).

Britain imposed a series of taxes on the colonists in order to pay for the costs associated with keeping them in the British Empire - an extremely unpopular move that was followed by other unpopular laws intended to demonstrate British authority. The colonies did not have elected Representation in the governing British Parliament and, as a result, many colonists considered the laws to be illegitimate. The States broke away from the Empire with the Declaration of Independence (1776) and achieved victory on the battlefield in October of 1781. The British recognized the sovereignty of the United States and independence in 1783.



Map of the 13 colonies of North America

### ACCORDING TO G.B. SHAW ... (from the Preface)

The year 1777 is the one in which the passions roused by the breaking-off of the American colonies from England ... boiled up to shooting point, the shooting being idealized to the English mind as suppression of rebellion and maintenance of British dominion, and to the American as defence of liberty, resistance to tyranny, and self-sacrifice on the altar of the Rights of Man. Into the merits of these idealizations it is not here necessary to inquire: suffice it to say, without prejudice, that they have convinced both Americans and English that the most high-minded course for them to pursue is to kill as many of one another as possible, and that military operations to that end are in full swing, morally supported by confident requests from the clergy of both sides for the blessing of God on their arms.

Boston Tea Party: A group of colonists board ships and throw government sanctioned tea overboard. A furious British Parliament retaliates with measures known as the "Intolerable Acts".

1773

First Continental Congress assembles to protest Intolerable Acts and organize new import agreements. A few radical members want to break away from Britain.

1774

British troops battle colonists in Massachusetts. The Second Continental Congress swings toward the goal of independence. George Washington is appointed commander-in-chief of colonial forces.

1775

On July 4, congressional delegates sign a Declaration of Independence despite the fact that colonial victories over the British are few.

1776

General John Burgoyne surrenders to colonial forces at Saratoga, NY, breaking Britain's power in New England.

1777



## GENERAL JOHN BURGOYNE

One of two real historical characters to appear in *The Devil's Disciple* (along with the chaplain Brudenell). 'Gentleman Johnny' was a very accomplished and charismatic man, honoured as a soldier, politician and playwright.

In 1759 he was made Lieutenant-Colonel in command of the 16th Light Dragoons and was faced with the problem of recruiting new soldiers. Spurning the 'press gangs' of the time, which in effect kidnapped men into the army, Burgoyne instead printed posters emphasizing the glamour of life in a light cavalry regiment, saying "... you will be admired by the Fair, which, together with the chance of getting switched to a buxom widow, or of brushing with a rich heiress, renders the situation truly enviable and desirable". This proved to be a very effective marketing tactic, allowing Burgoyne to pick and choose from a large pool of applicants.

He was also known as a military reformer, issuing his officers a "Code of Instruction" forbidding them to flog their men (a common practice at the time) or even to curse in their presence. Instead, Burgoyne wrote, "The point of honour would be substituted in the place of severity."

In 1761, after gaining fame with some important military victories in Portugal during the Seven Years' War, Burgoyne was elected a Member of Parliament. He was sent to Boston in 1775, and to Canada in 1776 as a deputy to the Governor there. In the spring of 1777 he began his march south toward Albany, a campaign which ended with the British surrender at Saratoga. Although the war did not end here, it marked a turning point as the event which broke Britain's power in New England, and he soon became known as the general responsible for losing the American colonies.

Through his research, Shaw found that history's judgment of Burgoyne was unfair. In Act III, Shaw explains that Burgoyne had been hopelessly outnumbered at Saratoga due to a bureaucratic error in the War Office in London, where the minister in charge FORGOT to send dispatches to New York to instruct General Howe to rendezvous with Burgoyne at Albany. A costly oversight!

Shaw wrote in an afterword to the play: "The policy of the English Government and Court for the next two years was simply concealment of [Lord] Germain's neglect. Burgoyne's demand for an inquiry was defeated in the House of Commons by the court party; and when he at last obtained a committee, the king got rid of it by a prorogation." Living in England on parole, Burgoyne resigned from the army when he was ordered to return to captivity in America. In London he became one of the most popular playwrights of his time, penning such hits as *The Lord of the Manor* (1780) and *The Heiress* (1786).

## LITERARY STYLES

### Melodrama

Melodrama was the favourite entertainment of the Victorian theatre—a formulaic production characterized by a simple, powerful story with a strong moral tone. Melodrama relies on stock characters: the hero, the villain, the lady in distress, etc. engaged in a sensational plot featuring themes of love and murder. Often the hero is duped by a scheming villain, who has eyes on the damsel in distress until fate intervenes at the end to ensure the triumph of good over evil.

Typical plot devices include disguise, abduction, concealed identity, and strange coincidence; strict poetic justice is meted out, for, although he may succeed until the final scene, the villain is always defeated. Comic relief is provided by a servant or companion to one of the principal characters. Song, dance or music provide additional entertainment or underscore the emotional values of the scenes.

The style of acting typically used in Melodrama is very exaggerated and showy. Actors in the 1800s were trained in the classical style, which meant that they were given a set of movements to express certain emotions. The audiences could easily understand these movements; even if they did not understand the verbal language, they could interpret the body language.

Melodrama, with its simple, powerful stories, unequivocal moral tone, and elements drawn from popular entertainment, could be understood and enjoyed by the least sophisticated of theatre-goers.

### Shavian Melodrama

#### Unconventional ideas in a conventional format

According to Shaw, *The Devil's Disciple*, "does not contain a single even passably novel incident" and that anyone who understands melodrama will recognize "the reading of the will, the oppressed orphan finding a protector, the arrest, the heroic sacrifice, the court martial, the scaffold, the reprieve at the last moment...".

Shaw did appropriate many of the characteristics of the melodrama in order to appeal to his audience's appetite for entertainment. He used this dramatic style as a vehicle for commenting on controversial social and political topics. In Shaw's Melodrama, characters are more complex than in a traditional melodrama, blurring the lines between good & bad, hero & villain.

Shaw inverts the conventions of the melodrama to warn the audience about the dangers of falling into sentimental passion and empty conventionality.

## DRAMATIC DEVICES

### Inversion

Shaw was known for creating topsy-turvy situations, inverting the usual view of things in order to introduce a fresh perspective. Accordingly, Shaw's children lecture their parents with wisdom; Shaw's women prey upon men; his tyrants turn out to be tenderhearted, and so on.

In the case of *The Devil's Disciple*, Shaw disguises a puritan (Dick Dudgeon) as the Devil: a man with one badly tarnished reputation. He has been judged harshly by his family and community. He is described as 'a smuggler who lives with gypsies, and wrestles and plays games on Sunday instead of going to church'.

Shaw takes our stereotypical expectations and turns them on their heads

The Devil's Disciple finds his true vocation as ... a Preacher

Reverend Anderson finds his true vocation as ... a Soldier

Rev. Anderson's wife falls in love with ... the Devil's Disciple

### Heroes, Villains, and Anti-Heroes



The **hero/heroine** of the story is a noble and courageous character.



A **villain** opposes the hero and is usually deliberately wicked.



The **anti-hero** inhabits the grey area between hero and villain. The anti-hero is a complex character with both positive and negative traits, who often accidentally or reluctantly finds him/herself in a position to do something extraordinary. An 'everyman', who may be lacking traditional heroic qualities (such as courage or honesty), yet finds himself performing heroic deeds.

**Dick Dudgeon, Anti-Hero** He consorts with smugglers and gypsies, and boasts that he serves the Devil instead of God. As a result, he does not have a heroic reputation. That being said, he is also the only member of the Dudgeon family to show any kindness to Essie. He behaves with charity and kindness while his religious mother does not. Also uncharacteristically for a hero, Dick is prepared to risk his life, but not for romantic love (as is typical of the melodramatic hero), simply because it is the right thing to do.

## Puritans

**Who are they?** A group of more extreme Protestants who broke away from the Church of England (16th century).

**Where did they come from?** England.

**Why did they rebel against the Church?** They thought that the doctrines and structure of the Church needed reform. Although not associated exclusively with a single theology or definition of the church, many Puritans were Calvinists (the writings and ideas of John Calvin, a leader in the Reformation, gave rise to Protestantism and were pivotal to the Christian revolt). They contended that The Church of England had become a product of political struggles and *man-made* doctrines.

**How did they want to reform the Church?** The Puritans encouraged direct, personal religious experience, sincere moral conduct and simple worship services. They believed that the Bible was God's true law, and that it provided a complete plan for living. They stripped away many of the traditional rituals and formalities of the Church in an attempt to 'purify' the church and their own lives.

The Puritans decided to separate from the Church of England rather than try to reform it. Escaping persecution during the 17th century, many Puritans emigrated to the New World, where they sought to found a holy commonwealth in New England. Puritanism remained the dominant cultural force in that area into the 19th century.

### American Puritanism

Among the Puritan groups that separated from the Church of England were the Pilgrims, who founded Plymouth Colony in 1620. Ten years later, the first major Puritan migration to New England took place. The Puritans established strong Christian societies in all the colonies north of Virginia, but New England was their stronghold.

Puritan beliefs include:

- The absolute sovereignty of God
- The total depravity of man
- Dependence of human beings on divine grace for salvation
- The importance of personal religious experience

The Puritans believed that as God's elect, they had a duty to direct national affairs according to God's will as revealed in the Bible. This led to a union of church and state in which religious belief governed community laws and customs. Any deviation from the normal way of Puritan life met with strict disapproval and discipline. Any religious violation was also a social one.

### Puritan legacies

#### Public Education

For the first time in history, free schooling was offered for all children when Puritans formed the Roxbury Latin School in 1635. The Puritans took tremendous interest in the education of their children. Literacy was of the utmost importance as the ability to read and understand the Bible was necessary in order to live a pious life. Children were encouraged to create their own poetry, always religious in content.

#### Children's Literature

The Puritans were the first to write books for children, and to discuss the difficulties in communicating with them. At a time when other Americans were physically blazing trails through the forests, the Puritans efforts in areas of study were advancing the country intellectually.

I CALL THE PURITANS TO RESCUE IT (THEATRE) AGAIN AS THEY RESCUED IT BEFORE WHEN ITS FOOLISH PURSUIT OF PLEASURE SUNK IT IN "PROFANENESS AND IMMORALITY"

GB Shaw

# The World of the Play

## Why Plays for Puritans?

### History of Puritans and Theatre

To the Puritans of Elizabethan England, the theatre served as a graphic illustration of the moral decline of the country. In 1642, under the force of the Puritans, the English Parliament issued an order suppressing all stage plays in the theatres. In 1648 all theatres and playhouses were ordered to be pulled down. All actors were to be seized and whipped, and anyone caught attending a play to be fined five shillings! In 1649 the Civil War finally led to the terrible execution of King Charles I. In 1653 Oliver Cromwell (a Puritan) became Lord Protector of England. In 1658 Cromwell died and the power of the Puritans started to decline. In 1660 King Charles II was restored to the throne of England. With the Restoration of the English monarchy and the demise in the power of the Puritans in 1660, the theatres re-opened.

Like the Puritans, Shaw wanted to rescue theatre-goers from the sort of theatre that constituted an idle waste of time, what Shaw called '*pleasure mongering*' and the '*sensuous ritual of the stage*'. Unlike the Puritans, Shaw didn't feel it was necessary to abolish the theatre altogether. He believed that the theatre could be reformed and undertook to do that job himself by writing plays of social and political importance, plays that stimulated important thought and discussion.

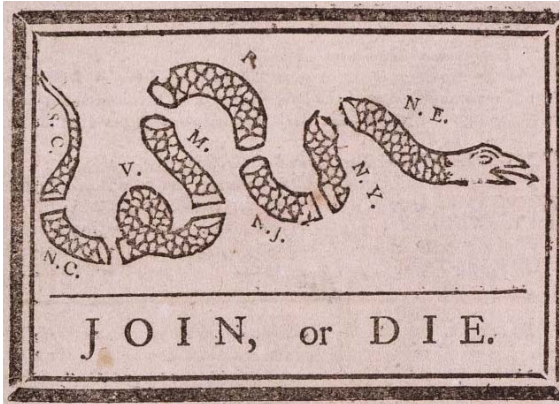
### Theatre on Trial

THEATRE CRIME	PURITAN VALUE OFFENDED	SHAW'S VALUE OFFENDED
Theatre constitutes nothing more than idle amusement	<b>Industriousness</b> Theatre is just a waste of time	<b>Intellectual activity</b>
Theatre distorts the truth	<b>Honesty</b> Why would you tell any story other than a Biblical one, anyway? The Bible is all you need!	"The substitution of sensuous ecstasy for intellectual activity and <b>honesty</b> is the very devil."
Theatre does not teach people how to behave morally, therefore it does not help them become a righteous people.	<b>Supremacy of the word of God</b> Everything you need to know about how to live is in the Bible. So, why do we need theatre?	"The moment you make his theatre a place of amusement instead of a place of <b>edification</b> , you make it, not a real playhouse, but a place of excitement for the sportsman and the sensualist."
Theatre is licentious and immoral	<b>Sincere moral conduct</b> (see comments above)	Theatre can offer <b>moral instruction</b> , if plays are written that way.

'Join, or Die' is possibly one of the most influential cartoons in American history.

Attributed to **Benjamin Franklin**, this was the first political cartoon in America and one of the first of its kind.

It had a tremendous impact on people's views of the **French-Indian War** and an even larger effect on the **American Revolutionary War**.



### Benjamin Franklin

**Publisher  
Politician**

Helped draft the American Declaration of independence  
**Peace Negotiator**

**Scientist  
Inventor**

lightning rod  
swim fins  
bifocals  
created Daylight Savings Time

Established the first fire company and the first fire insurance company in America

**Famous Quotes:**

"Remember that time is money"  
"A penny saved is a penny earned"  
"Fish and visitors smell in three days"  
"Haste makes waste"

### French-Indian War

Mid-1700s: the British Colonies on the Atlantic coast were looking to expand beyond the Appalachian Mountains, threatening the indigenous people who occupied much of this land. The French, who also laid claim to the land, set up forts to guard it. In 1754, the **French-Indian War** began.

American and British troops fought Native American and French soldiers. However, many of the colonies were divided by the conflict.

The article that accompanied the cartoon was written by Franklin and urged the colonies to unite against the threat from the French and Indians.

### Incarnations

The cartoon was even more widely used later during the American Revolutionary War (1776) when the states were again divided. The colonies had changed, however, and so the image was usually altered or re-drawn. The cartoon appeared again during the American Civil War, with two versions: one for the Union and one for the Confederacy.

### Symbolism

The division of the segments shows that the colonies were divided over the war. Each segment of the snake represents a particular colony  
**NE** New England  
**NY** New York  
**NJ** New Jersey  
**P** Pennsylvania  
**M** Maryland  
**V** Virginia  
**NC** North Carolina  
**SC** South Carolina



# GLOSSARY

<b>Blood an' 'owns</b>	an oath, a contraction of “by God’s blood and wounds”
<b>Bridewell</b>	prison, derived from the name of an old London prison
<b>Gamaliel</b>	a famous Jewish teacher of the time of Jesus. In Act III, Burgoyne makes ironic reference to St Paul’s comment of having been “brought up ... at the feet of Gamaliel, and taught according to the perfect manner of the law”
<b>spoil five</b>	a card game similar to euchre
<b>wag his pow</b>	a Scottish expression for “shake his head”
<b>purseproud</b>	proud or arrogant because of wealth (especially in the absence of other distinction)
<b>draught</b>	a gulp or swallow
<b>tip top</b>	excellent (slang)
<b>cow</b>	to frighten with threats or a show of force
<b>chut, sir</b>	an interjection expressing surprise or impatience.
<b>zany</b>	a clown or buffoonish character
<b>jobbery</b>	corruption among public officials

## 1777 Household Items

<b>hob</b>	a shelf at the back or side of a fireplace used for keeping food or utensils warm
<b>trencher</b>	a wooden board or platter on which food is carved or served
<b>drugget</b>	a rug made of coarse fabric
<b>caddy</b>	a box used for holding tea

## Crime and Punishment

<b>pillory</b>	a wooden instrument of punishment on a post with holes for the wrists and neck; offenders were locked in and so exposed to public scorn
<b>whipping post</b>	post to which offenders were to be publicly tied and whipped
<b>stocks</b>	a device consisting of a heavy timber frame with holes for confining the ankles and some times the wrists, formerly used for punishment.



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Wilmeth, D.B. ed. (1998). *The Cambridge History of American Theatre*. Rhode Island: Brown University Press.

## WEBSITES

### Puritans

[www.nd.edu/~rbarger/www7/puritans.html](http://www.nd.edu/~rbarger/www7/puritans.html)

[www2.scholastic.com/browse/article.jsp?id=5094](http://www2.scholastic.com/browse/article.jsp?id=5094)

[www.globe-theatre.org.uk/globe-theatre-puritans.htm](http://www.globe-theatre.org.uk/globe-theatre-puritans.htm)

[www.pbs.org/shakespeare/glossary/glossary274.html](http://www.pbs.org/shakespeare/glossary/glossary274.html)

[www.rjournal.org/vol\\_3/no\\_1/bruch03.html](http://www.rjournal.org/vol_3/no_1/bruch03.html)

[en.wikipedia.org/wiki/Puritan](http://en.wikipedia.org/wiki/Puritan)

<http://engsih.int-gateway.com/subpage10.html>

### Ben Franklin

<http://www.ushistory.org/franklin/info/index.htm>

<http://sln.fi.edu/franklin/rotten.html>

<http://www.bbc.co.uk/dna/h2g2/A520200>

### Map of 13 Colonies

[www.thecanadianencyclopedia.com/index.cfm?](http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000175)

[PgNm=TCE&Params=A1ARTA0000175 - 15k](http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0000175)

### Join or Die

<http://www.bbc.co.uk/dna/h2g2/A1091369>

<http://artsedge.kennedy-center.org/content/3498>

### General Burgoyne

[www.biographi.ca/009004-119.01-e.php?&id\\_nbr=1782](http://www.biographi.ca/009004-119.01-e.php?&id_nbr=1782)

### Classroom Activities

<http://english.int-gateway.com/subpage10.html>

<http://www.code.on.ca/CODEhome.html>

<http://www.pbs.org/teachers/>

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=411](http://edsitement.neh.gov/view_lesson_plan.asp?id=411)

# *The Devil's Disciple* Pre- and Post-Show Activities

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# *The Devil's Disciple* - Pre-Show

## Theme 1: Melodrama

Grades 7– 12

### Pedagogical Intent

These lessons introduce Melodrama, a style of acting popular in the 1800s and early 1900s. These activities are designed to encourage students to explore broad physical improvisational comedy and to introduce them to the stock gestures and episodes used in Melodrama in order to create their own comic episodes.

**Grade:** Grades 7 - 12

**Subjects:** Music, Drama, Dance, Social Studies, History, and Language Arts

**Objectives and Competencies:** In these activities, students will:

- identify and describe various dramatic forms and the historical origins of these forms
- discover the elements of Melodrama, including prominent themes, such as good and evil
- learn to identify the stock characters, such as the hero, heroine, and villain
- demonstrate conventional exaggerated gestures for different characters
- interpret and perform their versions of Melodrama

### Materials:

CD player and CD of music for Warm-Up activity

Optional video clip of a Charlie Chaplin film, *Uncle Tom's Cabin* or any soap opera

Silent film music - Recommend "Olde Timey" or "Plucky Daisy"

<http://incompetech.com/m/c/royalty-free/index.html?genre=Silent%20Film%20Score>

### Teacher Preparation

Introduce students to the elements of Melodrama. (see p. 12)

Introduce or remind students of the elements of tableaux with the following guidelines:

A tableau is a frozen representation of human figures captured in the middle of action. It communicates meaning and maintains aesthetic form.

To communicate meaning:

- All figures in the tableau should depict an emotional quality
- All figures in the tableau should be engaged in physical activity
- All actions in the tableau should be large and easy to read
- All figures and actions in the tableau should in some way be related, either through story, theme, time or place

To maintain aesthetic form:

- A variety of levels should be used
- A variety of actions should be depicted
- A variety of directions should be incorporated (this makes the tableau look three-dimensional, as opposed to a flat posed picture)
- The tableau should be well balanced on either side of the middle
- A focal point should catch the eye

# *The Devil's Disciple* - Pre-Show

## Theme 1: Melodrama

Grades 7 – 12

### Warm-Up Activity

**Atom with Words and Music.** Students walk around the room in a neutral walk as music plays. Teacher calls "Atom 5" and students must form groups of 5. When groups form, the teacher calls out words, themes, phrases, titles, or emotions (suggestions below) upon which students must create a tableau (frozen picture). Dissolve the tableaux and begin again calling "Atom" and another number. Ask students as they walk around the space to listen to the music and incorporate melodramatic or "big" gestures in their walks.

**Possible Word/Theme Prompts for Tableaux:** Love, honour, dishonesty, secrets, manners, heroes

**Possible Dialogue Prompts:** "Never again!" "That will be the end of you!" "Not if I have anything to do about it!" "Why would you treat me this way?" "But I thought you loved me!"

**Possible Title Prompts:** *Time to Say Goodbye; The Moonshiner's Daughter; Peril in the Paddock; The Pursuit; The Devil's Disciple*

### Main Activity

#### **Stock Melodrama Characters**

**Objective:** The purpose of this exercise is to physically explore the exaggerated conventions of the melodramatic acting style.

Instruct students to find a spot in the room. Call out the following physical characteristics and have students create the Melodrama stock character. Repeat until students are familiar with gestures.

**Love Expressed (Male):** Hold the chest high, with the right hand resting on the chest over the heart. Then open out arm to the right and gesture towards the loved one.

**Love Expressed (Female):** Hold the chest high, angle the head a bit to the side. Put opposite leg out with foot pointed, hands under the chin, fingers entwined and bent at the first and second knuckles (almost praying). Gesture hands towards the loved one. Smile with a large grin. Blink quickly.

**Villain Evil Planning:** Raise one eyebrow up, the other down, grimace on the face and rub hands together. Twiddle fingers to show that it is a really good plan.

**Villain Evil Sneaking:** Hunch shoulders, raise arm to cover the nose, shift eyes around the room.

**Pride:** Raise chest up, put hands with knuckles on both hips. Stand with legs about one foot apart to create a balanced look.

**Anger:** Clench fists of both hands and raise them shoulder high. Push eyebrows pushed toward each other, tense face with a grimace.

**Overwhelmed:** Raise chin up bringing the face to look up, drop one arm limp to the side, open the other hand with palm towards the audience on the top of the forehead.

**Grief:** Put your head down, round your shoulders, cup you face with your hands. Raise your shoulders up and down, make a loud sobbing noise

**Fear:** Turn your face to the right side, with the right hand to the mouth, fingers curled under touching the top of the palm.

**Horror:** Widen eyes as far as possible, open your mouth, put both hands to the cheeks with the fingers extended.

### Follow Up Discussion:

After practicing the movements above ask students how they felt creating these stock characters

- *Which character or emotion did you like creating best?*
- *Which gesture most resembled the way you would actually express that emotion?*

## *The Devil's Disciple* - Pre-Show

### Theme 1: Melodrama

Grades 7– 12

#### Main Activity - cont'd

##### *The Silent Episode*

Introduce the idea of a "silent episode" told only with tableaux (you may wish to show a clip from a silent film as a model). Review the elements of tableaux, such as facial expression, focal point, levels, etc.

Create groups of three students and assign roles A: Hero, B: Heroine, and C: Villain. Provide the following simple plot outline for three characters. Allow time for students to create five tableaux encouraging students to incorporate the characteristics of stock Melodrama characters.

**Scene 1** - Villain overlooks as hero and heroine express love for each other

**Scene 2** - Villain lures hero away, leaving heroine alone

**Scene 3** - Villain attempts to woo heroine, who resists his advances

**Scene 4** - Hero returns and sees the villain and heroine

**Scene 5** - Hero rescues heroine; Villain expresses frustration

Instruct: connect all five tableaux scenes with slow, exaggerated movements.

Add the sound track of a silent film and speed up the movement to fast motion.

Have groups share their "silent episodes" with the class.

#### Discussion Questions

- How did it feel creating exaggerated gestures in their Melodramas?
- How did it look from the spectator's point of view?
- How do the characters show emotions?
- Why do you think we find melodrama so comical in this day and age?
- What might change if the ending of the "silent episodes" sees the villain succeed?
- What might change if the villain is a 'villainess' who attempts to lure the hero?
- Where might you find these kinds of stock characters or stereotypes in television shows?

#### Pre-Show Discussions

Discuss: Shaw describes *The Devil's Disciple* as a Melodrama (see p. 12)

Ask: Based on the title, predict what Melodramatic elements might be found in *The Devil's Disciple*?

Discuss: The setting of the play occurs during the American Revolutionary War (see p. 10 & 11)

Ask: Knowing the setting, discuss what or who might be the devil's disciple?

Discuss: Shaw is famous for writing plays that provoke thought, push limits, and comment on controversial subjects.

Ask: Why might Shaw choose to write a melodrama?

Ask: In your opinion, what is the role of the playwright?

Ask: Has the role of the playwright changed in today's society?

## *The Devil's Disciple* - Post-Show

### Theme 1: Melodrama

Grades 7 – 12

#### Pedagogical Intent

**Transforming Melodrama** - The purpose of this exercise is to discover how various performance styles affect or change the conventions of Melodrama.

**Grade:** Grades 7 - 12

**Subjects:** Drama, Dance, Social Studies, History, Music, and Language Arts

**Objectives and Competencies:** In these activities, students will:

- create roles/characters using a variety of appropriate techniques
- identify audience interests and needs, using a variety of methods
- reinterpret characters, demonstrating further insight into the characters in subsequent rehearsal and performances
- create and present an original dramatic piece
- demonstrate an understanding of group process in negotiating decisions about form and content

**Materials:** Review with class the Melodrama scenes created from pre-show activity (see p. 22)

#### Class Discussion

- What elements of Melodrama (plot-line, characters, play structure) were recognizable in *The Devil's Disciple*?
- Did the characters of Dick Dudgeon, Reverend Anderson, and John Burgoyne embody the characteristics of a stock Melodrama hero? Villain? In what way?
- Did the characters of Judith Anderson, Mrs Dudgeon, and Essie typify that of a stock Melodrama heroine? Villainess? Why or why not?
- In what ways did Shaw invert (see p. 13) or change the stock elements of Melodrama?
- For what purpose(s) might Shaw have inverted or changed the elements of Melodrama?
- Shaw strongly believed the purpose of theatre was to instruct the audience. Therefore, his plays always contain one or more messages. Based on *The Devil's Disciple* discuss what Bernard Shaw might be saying on the following themes:

Marriage	Organized Religion	Family	War
Rights of Women	Manners	To Thine Own Self Be True	

Cite three examples of humour in the play. How does Shaw use humor to help the pace of the play and move the action along? Which characters are particularly amusing and why?

The pace of a comedy is faster than that of a tragedy. Consider the pace of *The Devil's Disciple*. How quickly do events come in order? What is the effect of the pace on the "atmosphere" of the play? Does the pace follow the Melodrama form? What does the pace of the story tell you about the characters and themes of the play?

## *The Devil's Disciple* - Post-Show

### Theme 1: Melodrama

Grades 7 – 12

#### Warm-Up Activity

**Tell me if you love me!** One player volunteers to be the challenger. All players stand in a circle and the challenger stands in front of one player trying to break his/her concentration by saying the line "Darling, if you love me, won't you please, please smile?" Player responds with an unchanging expression saying the line "Darling, you know I love you, but I just can't smile." If the Player smiles or laughs, breaking concentration, then he or she becomes the challenger. If the challenger is not able to make the player laugh, they move to the next person in the circle.

**Note:** Touching the Player being challenged should be prohibited in this game; however, students should be encouraged to use creative and/or "melodramatic" gestures to try to break their partner's concentration.

#### Main Activity : Transforming Melodrama

In groups of three, repeat the activity *The Silent Episode* (see p. 22) and instruct students to create dialogue for their characters.

Using the five silent episode scenes as a template, assign each group an alternate performance style. For example:

Keystone Cops • Clown • Film Noir • As Robots • Switch Genders • As a Western • Mime • Radio Play • Modern Day • Mask • Soap Opera • Operetta

1. Allow students time to discuss and share ideas. Discuss how gestures, body language and style of speech might be adapted?
2. Have students work out ideas in action.
3. Encourage students to practice without stopping.
4. Allow students to discuss changes
5. Do a final rehearsal.
6. Present scenes to class.

#### Follow Up Discussion

- How do these scenes differ from those performed in the melodramatic style? Which style do you prefer watching and why?
- Reflect on how Shaw changed certain melodramatic elements and to what purpose?
- Reflect on how stereotypes of men and women may have grown out of the conventions of Melodrama.
- How do we show some of the same emotions in gestures? For example, how are adolescents, men, or women stereotyped in society?

#### Extension Activities

**Viewing Exercise:** Show a film clip from *Uncle Tom's Cabin*, a Charlie Chaplin film or a modern-day soap opera. While they watch, students should write down the examples they see of the melodramatic style such as: stock characters, exaggerated gestures, stock story lines, themes of good and evil, and happy endings.

**Exploring Commedia dell'arte:** The style of Melodrama provides a strong basis for the introduction and study of Commedia dell'arte, a distinct form of performance rooted in stock characters, exaggerated acting, and physical comedy.



# *The Devil's Disciple* - Pre-Show

## *Theme 2: Puritan Society*

Grades 7– 12

### Pedagogical Intent

These lessons focus on early American Puritan society - providing an historical context to the setting of *The Devil's Disciple*. Based on research conducted on Puritan lifestyle, students will explore both Acts I and II of *The Devil's Disciple* through scene and character analysis.

**Grade:** Grades 7 - 12

**Subjects:** Drama, Dance, Social Studies, History, Music, and Language Arts

**Objectives and Competencies:** In these activities, students will:

- identify and describe various aspects of early American Puritan society
- interpret a variety of roles using the techniques of character development
- create an original dramatic presentation using a variety of strategies
- describe how movement and non-verbal communication can be used to portray character to define relationships among characters and to communicate dramatic tension
- identify and describe various aspects of stage setting

### Teacher Preparation

- Photocopy Black Line Master for distribution
- Ensure access to computers for research
- Provide dictionaries or reference materials
- Reference and distribute Acts I and II of *The Devil's Disciple*

### Research

Divide class into five groups. Assign to each group one of the following research topics:

- Beliefs
- Family Life
- Education
- The Puritan Spirit in the US
- Status of Woman in Puritan Society

Accessing the following websites, allow each group time to conduct the research and present and discuss their findings with the class

[en.wikipedia.org/wiki/Puritan](http://en.wikipedia.org/wiki/Puritan)

[www.nd.edu/~rbarger/www7/puritans.html](http://www.nd.edu/~rbarger/www7/puritans.html)

### Discuss

- How did the Puritans positively impact early American culture and society?
- What might be the benefits of a closed community similar to the Puritan way of life?
- What might be the possible drawbacks and dangers involved in a closed community similar to the Puritan life style?
- According to the Puritans, who or what might be labeled as a disciple of the devil? Shaw's play *The Devil's Disciple* is set during the onset of the American Revolution. Brainstorm ideas as to who or what the name or term 'devils disciple' might refer.

## *The Devil's Disciple* - Pre-Show

### Theme 2: Puritan Society

Grades 7– 12

#### Activity 1: Character and Scene Analysis

Based on the research conducted regarding Puritans, students will re-create scenes from Acts I and II of *The Devil's Disciple*, using the theatre techniques of mime and narrators.

Divide class into five groups. Assign to each group selected scenes from the play *The Devil's Disciple* (see Black Line Masters #1-5, p. 33-38) Instruct students to read scenes out loud, including the stage directions. In each group students discuss the scenes based on the following questions:

- Who are the characters in the scene?
- What are the relationships between the characters? Or decide on the type of relationships between the characters.
- Where does the scene take place?
- What do the individual characters want?
- What is getting in the way of the characters achieving their goals?

In each group, students decide who will be “movers” and who will be “speakers”. Instruct students to re-create the scenes with the “movers” miming the movements of the characters and the “speakers” reading the dialogue. Allow time for students to work on their individual scenes. Each group shares their presentations with the class.

#### Discussion

Based on the scenes presented, discuss what might be Shaw's views on Puritan: society, religion, the status of women, and family.

#### Activity 2: Setting and Tableaux

Many of Shaw's plays were not staged during his lifetime – so Shaw published his own plays in which he included intricate, detailed descriptions of settings and characters allowing readers the opportunity to visualize characters and settings as he had conceived them.

The first two acts of the play are set in the homes of two different Puritan families, in the town of Websterbridge, New Hampshire in the year 1777 (the onset of the Revolutionary War).

Act I (Setting #1) – home of the Dudgeon family.

Act II (Setting #2) – home of the Andersons, the local minister and his wife.

Divide class into four groups. Distribute the setting descriptions for Act I and Act II. There will be two groups working on Act I and two groups working on Act II. See Black Line Master #6 & 7, p.38,39 Instruct students to read the set descriptions. Research any words or phrases that are unknown or related to the 1700 period. (for list of terms, refer to the Glossary, p. 17)

Based on the set descriptions instruct students to create three tableaux:

Tableau #1 – a depiction of the setting as described by Shaw (middle)

Tableau #2 – a depiction of what might have occurred before this scene (beginning)

Tableau #3 – a depiction of what might have occurred after this scene (end)

## *The Devil's Disciple* Pre-Show

### Theme 2: Puritan Society

Grades 7 – 12

Allow students time to discuss and create the **three** tableaux.  
Groups will share their tableaux with the class.

#### Class Discussion: Tableaux

- After each presentation, discuss the story lines created by each group.
- How did each group establish mood, characters, setting?
- Read Acts I and II of *The Devil's Disciple* (access script through [www.gutenberg.com](http://www.gutenberg.com) or ORION website <http://www.yorku.ca/abel/Orion/Shaw/Sagittarius.html>)
- Compare and contrast the student's created plot lines with Shaw's *The Devil's Disciple*.
- Have students predict what might occur in the final Act III.
- Discuss why a playwright might include detailed descriptions of characters and stage settings?
- Discuss the pros and cons of a playwright including detailed descriptions of set and character for directors, set designers, costume designers and actors.

## *The Devil's Disciple* Post-Show

### Theme 2: Puritan Society

Grades 7 – 12

#### Class Discussion: Puritan Society

Discuss: Provide examples of how, in *The Devil's Disciple*, Shaw used the following theatre elements:  
Satire                      Surprise                      Melodrama                      Inversion

Ask: At the beginning of *The Devil's Disciple* which character(s) embody the Puritan ideal of "goodness"? Who exhibits characteristics associated with "evil"?

Discuss: By the end of the play who, in your opinion, has upheld the Puritan ideal of goodness? Which characters, if any, may be deemed as disciples of the devil? What might Shaw be saying about the ideal of "good" and "evil"?

Ask: Every drama has conflict in it, whether it be battles or struggles between characters, or inner struggles of an individual. In comedy, the conflicts are resolved and there is a happy ending. In tragedy the conflicts are more difficult and serious and are frequently only resolved by death. Decide: Is this play a comedy or tragedy? Discuss.

Discuss: In each act, identify points of conflict. Trace how each came to be. What do the conflicts show you about the different interests of the characters? Do the conflicts represent ideas that [Shaw] is trying to explore in the play? How does the setting of a Puritan community relate to the conflicts?

For more discussion topics and writing-in-role assignments go to:  
<http://english.int-gateway.com/subpage10.html>

## *The Devil's Disciple* Pre-Show

### Theme 3: Heroes/Villains/Anti-Heroes

Grades 7– 12

#### Pedagogical Intent

These lessons explore what it means to create a hero character - from the stock comic book superhero to modern day people. These activities are designed to incorporate creative movement and collaborative script development to allow students opportunities to explore the various traits and attitudes of the hero, villain, and anti-hero character.

**Grade:** Grades 7 - 12

**Subjects:** Music, Drama, Dance, Social Studies, and Language Arts

**Objectives and Competencies:** In these activities, students will:

- demonstrate an understanding of how to adapt or modify roles based on input of other players and evolving drama creation
- demonstrate an understanding of methods from developing roles that clearly express a range of feelings, attitudes, and beliefs
- create an original or adapted dramatic presentation using a variety of strategies
- create a working script
- convey character through the effective use of voice and movement techniques

#### Materials:

Bag or hat for warm-up activity.

#### Teacher Preparation

Provide students with the following definitions:

**Hero:** *Someone who is distinguished for his or her courage or ability. They are admired for brave deeds and noble qualities. They may have performed heroic acts.*

**Villain:** *An "evil" character in a story, whether a historical narrative or, especially, a work of fiction. The villain usually is the antagonist, the character who tends to have a negative effect on other characters. A female villain is sometimes called a villainess.*

**Anti-hero:** *An everyman with human faults; puts up a struggle; self-aware of mistakes and flaws; often takes a stand against difficult odds, but does not always win.*

# The Devil's Disciple Pre-Show

## Theme 3: Heroes/Villains/Anti-Heroes

Grades 7– 12

### Warm-Up Activity: Who Am I?

Everyone writes the names of four well-known heroes - either real (Joan of Arc) or fictional (Batman) - on four separate pieces of paper. Place all the names in a bag or hat and instruct students to pull a name, but not to look at the paper. The name is then pinned or taped to the back of the student. As students circulate throughout the class they attempt to discover the name on their backs by asking yes-or-no questions. When the student correctly guesses the name on their backs, they place the name on their front and continue to help others.

### Brainstorm

Instruct: With a partner, complete the following chart with your ideas about heroes and villains. As a class, discuss the differences and similarities.

Examples (either real or fictional)	
<u>Hero</u>	<u>Villain</u>
Characteristics	
<u>Heroes</u>	<u>Villains</u>

### Class Discussion

The examples and characteristics of both heroes and villains in the above chart represent the extreme traits of both character types. In *The Devil's Disciple*, Shaw has created characters and drawn upon historical figures who embody the characteristics of an "anti-hero" (see definition p. 13).

Discuss who, either from present-day or a historical figure, real or fictional, might be labeled as an anti-hero. Create a list of characteristics and examples.

## *The Devil's Disciple* Pre-Show

### Theme 3: Heroes/Villains/Anti-Heroes

Grades 7– 12

#### Main Activity: Creative Movement

The purpose of this activity is for students to physically explore the characteristics of the hero, villain and anti-hero character. (Students may refer to charts depicting hero/villain/anti-hero characteristics).

**Step #1:** Create a cleared space in the class. Instruct the students to find a spot in which they can move their bodies in a safe manner.

**Step #2:** Beginning in neutral position, provide 8 beats for students to slowly create a frozen statue of a hero. Repeat 8 beats while students return to neutral position.

**Step #4:** To a count of 8 beats, instruct students to create a statue of a villain. Repeat 8 beats while students return to neutral position. .

**Step #3:** Students move slowly, from neutral to hero statue to villain statue and back to neutral. Incorporate beats or music to emphasize slow movements.

**Step #4:** Using 8 beats, repeat instructions for students to create a hero statue. Teacher touches shoulders of hero statues and asks students to speak in the voice of their hero.

**Step #5:** As students slowly return to neutral position, instruct students to freeze on the 4th beat. Explain that this is the statue of an anti-hero.

**Step #6:** Teacher once again taps into thoughts of what the anti-hero character might say.

**Step #7:** Repeat same steps for villain statue.

#### Class Discussion

Ask: what were the prevalent comments from the heroes? Villains? Anti-heroes?

Ask: What might be the motives behind the actions of a character who is a hero? A villain? An anti-hero?

# *The Devil's Disciple* Post-Show

## Theme 3: Heroes/Villains/Anti-Heroes

Grades 7– 12

### Class Discussion

Focusing on the following characters from *The Devil's Disciple* discuss whether they exhibited characteristics of a hero/heroine? Villain? Or anti-hero? Support your viewpoint with direct references from the play.

Richard "Dick" Dudgeon

Judith Anderson

Mrs Dudgeon

Anthony "Tony" Anderson

Major Swindon

Essie

General "Gentleman Johnny" Burgoyne

Ask: In what instances throughout the play does Shaw incorporate the use of "inversion" (see p. 13) to force the audience to re-evaluate exactly who, or what is a devil and who, or what is a hero?

Explain: In the Victorian era (the era in which Shaw wrote most of his plays) manners were extremely important in distinguishing the 'gentleman' from the upper class and the 'commoner' from the lower class.

Ask: In your opinion do only heroes display good manners? Are there instances when villains might be considered 'gentlemen'?

Discuss: Find examples when Richard Dudgeon ("The Devil's Disciple") and General John Burgoyne ("Gentleman Johnny") display good manners, or gentlemanly behaviour. Discuss how Shaw has used the code of gentlemanly behaviour:

- to develop the character of the anti-hero
- as a source of humour
- to create tension and/or conflict
- as a source of dramatic irony
- as a vehicle to comment on his views towards war

Discuss: Explore how Shaw has made "appearances are deceiving" a central theme to the play. Support your opinions with reference to the play.

### Main Activity: Collaborative Script Development

Divide class into 5 groups.

Assign to each group one of the following characters: Lawyer Hawkins, Mrs Titus Dudgeon, a British soldier, a townspeople, an American Colonial soldier

From their characters' perspective, instruct each group to create three scenes based on the plot of *The Devil's Disciple*.

Scene #1 –The Arrest.

Scene #2 - The Trial.

Scene #3 -The Rescue.

*The Devil's Disciple* Post-Show  
Theme 3: Heroes/Villains/Anti-Heroes  
Grades 7– 12

**Main Activity: Collaborative Script Development Cont'd.**

Provide the following steps to create Scene #1.

1. As a group discuss what will occur in the scene (the plot), who will be in the scene (the characters; can use characters from the play or drawn from their imagination), and where the scene will take place (the setting). Choose one person in the group to act as narrator for the scene.
2. Work out the ideas in action to develop a rough draft of scene #1. The narrator introduces the scene and can provide important information throughout the scene.
3. Run through the scene without stopping.
4. Discuss changes needed.
5. Run scene without stopping.
6. Ensure the scenes include awareness of an audience for presentation purposes.
7. Do a final run-through.

Repeat steps 1-7 for Scene #2 and #3 (students could select a new narrator for each scene).

Instruct students to create segue movements connecting all three scenes. Have each group present their scenes. Allow time for students to discuss scene presentations.

Instruct students to collaboratively write a script based on their three scenes.

**Possible Extensions:**

**Create a Chant**

In groups, have students create chants that either call fellow American colonists to fight for freedom from British rule OR is a secret code allowing safe passage for an American Revolutionary OR encourages British soldiers to fight to keep the empire together.

**Writing-in-Role**

In-role as Dick Dudgeon write a letter to a good friend about your thoughts the morning of your trial.

In-role as Judith, write a diary entry detailing your thoughts before your last visit to Richard (Dick) Dudgeon in jail.

In-role as Major Swindon, write a report as to why you believe Dick Dudgeon and/or Tony Anderson should be hanged.

**Create a Review**

Write a review of *The Devil's Disciple*, concentrating on one of the following aspects;

- how the director emphasizes certain aspects of the story
- how sets, costumes, lighting, and music support the director's interpretation of the play
- how actors develop relationships between characters



## BLACK LINE MASTER #1

### Act I – Scene 1

Christy (*Seeing the girl, and staring lumpishly at her*): Why, who are you?

The Girl (*shyly*): Essie.

Mrs Dudgeon: Oh, you may well ask. (*To Essie*) Go to your room, child, and lie down, since you havnt feeling enough to keep you awake. Your history isn't fit for your own ears to hear.

Essie: I –

Mrs Dudgeon (*peremptorily*): Don't answer me, Miss; but shew your obedience by doing what I tell you. (*Essie, almost in tears, crosses the room to the door near the sofa*). And don't forget your prayers. (*Essie goes out*). She'd have gone to bed last night just as if nothing had happened if I'd let her.

Christy (*phlegmatically*): Well, she cant be expected to feel Uncle Peter's death like one of the family.

Mrs Dudgeon: What are you talking about, child? Isn't she his daughter – the punishment of his wickedness and shame? (*She assaults her chair by sitting down*).

Christy (*staring*): Uncle Peter's daughter?

Mrs Dudgeon: Why else should she be here? D'ye think I've not had enough trouble and care put upon me bringing up my own girls, let alone you and your good-for-nothing brother, without having your uncle's bastards –

Christy (*interrupting her with an apprehensive glance at the door by which Essie went out*): Sh! She may hear you.

Mrs Dudgeon (*raising her voice*): Let her hear me. People who fear God don't fear to give the devil's work its right name.

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## BLACK LINE MASTER #2

### Act I – Scene 2

Mrs Dudgeon: Won't you sit down, Mr. Anderson? I should have asked you before: but I'm so troubled.

Anderson: Thank you. (*He takes a chair from beside the fireplace, and turns it so that he can sit comfortably at the fire. When he is seated he adds, in the tone of a man who knows that he is opening a difficult subject*) Has Christy told you about the new will?

Mrs Dudgeon (*all her fears returning*): The new will! Did Timothy - ? (*She breaks off, gasping, unable to complete the question*).

Anderson: Yes. In his last hours he changed his mind.

Mrs Dudgeon (*white with intense rage*): And you let him rob me?

Anderson: I had no power to prevent him giving what was his to his own son.

Mrs Dudgeon: He had nothing of his own. His money was the money I brought him as my marriage portion. It was for me to deal with my own money and my own son. He dare not have done it if I had been with him; and well he knew it. That was why he stole away like a thief to take advantage of the law to rob me by making a new will behind my back. The more shame on you, Mr Anderson, - you, a minister of the gospel - to act as his accomplice in such a crime.

Anderson (*rising*): I will take no offence at what you say in the first bitterness of your grief.

Mrs Dudgeon (*contemptuously*): Grief!

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## BLACK LINE MASTER #3

### Act I – Scene 3

Mrs Dudgeon (*Essie comes back*): Oh, here you are! (*Severely*) Come here: let me see you. (*Essie timidly goes to her. Mrs Dudgeon takes her roughly by the arm and pulls her round to inspect the result of her attempt to clean and tidy herself – results which shew little practice and less conviction*). Mm! That's what you call doing your hair properly, I suppose. It's easy to see what you are, and how you were brought up. (*She throws her arm away, and goes on, peremptorily*). Now you listen to me and do as you're told. You sit down there in the corner by the fire; and when the company comes don't dare to speak until you're spoken to. (*Essie creeps away to the fireplace*). Your father's people had better see you and know you're there; they're as much bound to keep you from starvation as I am. At any rate they might help. But let me have no chattering and making free with them, as if you were their equal. Do you hear?

Essie: Yes

Mrs Dudgeon: Well, then go and do as you're told. (*Essie sits down miserably on the corner of the fender furthest from the door*). Never mind her, Mrs. Anderson: you know who she is and what she is. If she gives you any trouble, just tell me; and I'll settle accounts with her. (*Mrs Dudgeon goes into the bedroom, shutting the door sharply behind her as if even it had to be made do its duty with a ruthless hand*).

Judith (*patronizing Essie, and arranging the cake and wine on the table more becomingly*): You must not mind if your aunt is strict with you. She is a very good woman, and desires your good too.

Essie (*in listless misery*) Yes.

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## BLACK LINE MASTER #4

### Act I – Scene 4

Richard: By the way, did I hear, or did I not, that our late lamented Uncle Peter, thought unmarried, was a father?

Uncle Titus: He had only one irregular child, sir.

Richard: Only one! He thinks one a mere trifle! I blush for you, Uncle Titus.

Anderson: Mr Dudgeon: you are in the presence of your mother and her grief.

Richard: It touches me profoundly, Pastor. By the way, what has become of the irregular child?

Anderson (*pointing at Essie*): There, sir, listening to you.

Richard (*shocked into sincerity*): What! Why the devil didn't you tell me that before? Children suffer enough in this house, without – (*He hurries remorsefully to Essie*). Come, little cousin! Never mind me: it was not meant to hurt you. (*She looks up gratefully at him. Her tear-stained face affects him violently; and he bursts out, in a transport of wrath*). Who has been making her cry? Who has been ill-treating her? By God –

Mrs Dudgeon (*rising and confronting him*): Silence your blasphemous tongue. I will bear no more of this. Leave my house.

Richard: How do you know it's your house until the will is read? (*They look at one another for a moment with intense hatred: and then she sinks, checkmated, into her chair. Richard goes boldly up past Anderson to the window, where he takes the railed chair in his hand*). Ladies and gentlemen: as the eldest son of my late father, and the unworthy head of this household, I bid you welcome. By your leave, Minister Anderson: by your leave, Lawyer Hawkins. The head of the table for the head of the family. (*He places the chair at the table between the minister and the attorney; sits down between them: and addresses the assembly with a presidential air*). We meet on a melancholy occasion: a father dead! an uncle actually hanged, and probably damned. (*He shakes his head deplorably. The relatives freeze with horror*). That's right: pull your longest faces (*his voice suddenly sweetens gravely as his glance lights on Essie*) provided only there is hope in the eyes of the child. (*Briskly*) Now then, Lawyer Hawkins: business, business. Get on with the will, man.

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## BLACK LINE MASTER #5

### Act I – Scene 5

Richard (*dubiously*): Hm! Anything more, Mr Hawkins?

Hawkins (*solemnly*): "Finally I give and bequeath my soul into my Maker's hands, humbly asking forgiveness for all my sins and mistakes, and hoping that He will so guide my son that it may not be said that I have done wrong in trusting to him rather than to others in the perplexity of my last hour in this strange place."

Anderson: Amen.

The Uncles and Aunts: Amen.

Richard: My Mother does not say Amen.

Mrs Dudgeon (*rising, unable to give up her property without a struggle*) Mr Hawkins: is that a proper will? Remember, I have his rightful, legal will, drawn up by yourself, leaving all to me.

Hawkins: This is a very wrongly and irregularly worded will, Mrs Dudgeon: though (*turning politely to Richard*) it contains in my judgment an excellent disposal of his property.

Anderson (*interposing before Mrs Dudgeon can retort*) That is not what you are asked, Mr Hawkins. Is it a legal will?

Hawkins: The courts will sustain it against the other.

Anderson: But why, if the other is more lawfully worded?

Hawkins: Because, sir, the courts will sustain the claim of a man – and that man the eldest son – against any woman, if they can. I warned you, Mrs Dudgeon, when you got me to draw that other will, that it was not a wise will, and that though you might make him sign it, he would never be easy until he revoked it. But you wouldn't take advice; and now Mr Richard is cock of the walk.

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## BLACK LINE MASTER # 6

### The Devil's Disciple Setting: Act I

At the most wretched hour between a black night and a wintry morning in the year 1777, Mrs Dudgeon, of New Hampshire, is sitting up in the kitchen and general dwelling room of her farm house on the outskirts of the town of Websterbridge. She is not a prepossessing woman. No woman looks her best after sitting up all night; and Mrs Dudgeon's face, even at its best, is grimly trenched by the channels into which the barren forms and observances of a dead Puritanism can pen a bitter temper and a fierce pride. She is an elderly matron who has worked hard and got nothing by it except dominion and detestation in her sordid home, and an unquestioned reputation for piety and respectability among her neighbours, to whom drink and debauchery are still so much more tempting than religion and rectitude, that they conceive goodness simply as self-denial. This conception is easily extended to others-denial, and finally generalized as covering anything disagreeable. So Mrs Dudgeon, being exceedingly disagreeable, is held to be exceedingly good. Short of flat felony, she enjoys complete license except for amiable weaknesses of any sort, and is consequently, without knowing it, the most licentious woman in the parish on the strength of never having broken the seventh commandment or missed a Sunday at the Presbyterian church.

The year 1777 is the one in which the passions roused by the breaking-off of the American colonies from England, more by their own weight than by their own will, boiled up to shooting point, the shooting being idealized to the English mind as suppression of rebellion and maintenance of British dominion, and to the American as defence of liberty, resistance to tyranny, and self-sacrifice on the altar of the Rights of Man. Into the merits of these idealizations it is not here necessary to inquire: suffice it to say, without prejudice, that they have convinced both Americans and English that the most high-minded course for them to pursue is to kill as many of one another as possible, and that military operations to that end are in full swing, morally supported by confident requests from the clergy of both sides for the blessing of God on their arms.

Under such circumstances many other women besides this disagreeable Mrs Dudgeon find themselves sitting up all night waiting for news. Like her, too, they fall asleep towards morning at the risk of nodding themselves into the kitchen fire. Mrs Dudgeon sleeps with a shawl over her head, and her feet on a broad fender of iron laths, the step of the domestic altar of the fireplace, with its huge hobs and boiler, and its hinged arm about the smoky mantel-shelf for roasting. The plain kitchen table is opposite the fire, at her elbow, with a candle on it in a tin sconce. Her chair, like all the others in the room, is uncushioned and unpainted; but as it has a round railed back and a seat conventionally moulded to the sitter's curves, it is comparatively a chair of state. The room has three doors, one on the same side as the fireplace, near the corner, leading to the best bedroom; one, at the opposite end of the opposite wall, leading to the scullery and washhouse; and the house door, with its latch, heavy lock, and clumsy wooden bar, in the front wall, between the window in its middle and the corner next to the bedroom door. Between the door and the window a rack of pegs suggests to the deductive observer that the men of the house are all away, as there are no hats or coats on them. On the other side of the window the clock hangs on a nail, with its white wooden dial, black iron weights, and brass pendulum. Between the clock and the corner, a big cupboard, locked, stands on a dwarf dresser full of common crockery.

On the side opposite the fireplace, between the door and the corner, a shamelessly ugly black horse-hair sofa stands against the wall. An inspection of its stridulous surface shews that Mrs Dudgeon is not alone. A girl of sixteen or seventeen has fallen asleep on it. She is a wild, timid looking creature with black hair and tanned skin. Her frock, a scanty garment, is rent, weather-stained, berry stained, and by no means scrupulously clean. It hangs on her with a freedom which, taken with her brown legs and bare feet, suggests no great stock of underclothing.

Suddenly there comes a tapping at the door, not loud enough to wake the sleepers. Then knocking, which disturbs Mrs Dudgeon a little. Finally the latch is tried, whereupon she springs up at once.

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## BLACK LINE MASTER # 7

### The Devil's Disciple Setting: Act II

Minister Anderson's house is in the main street of Websterbridge, not far from the town hall. To the eye of the eighteenth century New Englander, it is much grander than the plain farmhouse of the Dudgeons; but it is so plain itself that a modern house agent would let both at about the same rent. The chief dwelling room has the same sort of kitchen fireplace, with boiler, toaster hanging on the bars, movable iron griddle socketed to the hob, hook above for roasting, and broad fender, on which stand a kettle and a plate of buttered toast. The door, between the fireplace and the corner, has neither panels, fingerplates nor handles: it is made of plain boards, and fastens with a latch. The table is a kitchen table, with a treacle coloured cover of American cloth, chapped at the corners by draping. The tea service on it consists of two thick cups and a saucer of the plainest ware, with milk jug and bowl to match, each large enough to contain nearly a quart, on a black japanned tray, and, in the middle of the table, a wooden trencher with a big loaf upon it, and a square half pound block of butter in a crock. The big oak press facing the fire from the opposite side of the room, is for use and storage, not for ornament; and the minister's house coat hangs on a peg from its door, shewing that he is out; for when he is in, it is his best coat that hangs there. His big riding boots stand beside the press, evidently in their usual place, and rather proud of themselves. In fact, the evolution of the minister's kitchen, dining room and drawing room into three separate apartments has not yet taken place, and so, from the point of view of our pampered period, he is not better off than the Dudgeons.

But there is a difference for all that. To begin with, Mrs Anderson is a pleasanter person to live with than Mrs Dudgeon. To which Mrs Dudgeon would at once reply, with reason, that Mrs Anderson has no children to look after; no poultry, pigs nor cattle; a steady and sufficient income not directly dependent on harvests and prices at fairs; an affectionate husband who is a tower of strength to her; in short, that life is as easy at the minister's house as it is hard at the farm. This is true; but to explain a fact is not to alter it; and however little credit Mrs Anderson may deserve for making her home happier, she has certainly succeeded in doing it. The outward and visible signs of her superior social pretensions are, a drugget on the floor, a plaster ceiling between the timbers, and chairs which, thought not upholstered, are stained and polished. The fine arts are represented by a mezzotint portrait of some Presbyterian divine, a copperplate of Raphael's St Paul preaching at Athens, a rococo presentation clock on the mantel-shelf, flanked by a couple of miniatures, a pair of crockery dogs with baskets in their mouths, and, at the corners, two large cowrie shells. A pretty feature of the room is the low wide latticed window, nearly its whole width, with little red curtains running on a rod half way up it to serve as a blind. There is no sofa; but one of the seats, standing near the press, has a railed back and is long enough to accommodate two people easily. On the whole, it is rather the sort of room that the nineteenth century has ended in struggling to get back to under the leadership of Mr Philip Webb and his disciples in domestic architecture, though no genteel clergyman would have tolerated it fifty years ago.

The evening has closed in; and the room is dark except for the cosy firelight and the dim oil lamps seen through the window in the wet street, where there is a quiet, steady, warm, windless downpour of rain. As the town clock strikes the quarter, Judith comes in with a couple of candles in earthenware candlesticks, and sets them on the table. Her self-conscious airs of the morning are gone; she is anxious and frightened. She goes to the window and peers into the street. The first thing she sees there is her husband, hurrying home through the rain. She gives a little gasp of relief, not very far removed from a sob, and turns to the door. Anderson comes in, wrapped in a very wet cloak.